

Driving Me Crazy

was
commissioned
and
incited
by
John McDonald
for
inclusion
in
his
collection
of
Common Injustices

The pre-recorded parts
of this work
are derived
from
recordings
and
manipulations
of noises
that cars
and
other
motor vehicles
make.

Unsure
whether or not
this can actually be
called
a
common
injustice,
suffice it to say
that I
composed
it
in
a
whimsical mood
to diffuse my
otherwise
utter
frustration
with the ways
in which
stunted civility
is played out
on the
streets
and
highways
of
America.

Though not an absolute requirement, performers of *Driving Me Crazy* are encouraged to develop facial, hand and other bodily gesticulations to highlight the potential underlying humorously rude theatrical elements of this work.

To John McDonald

Driving Me Crazy

Ken Steen, 2001

♩ = 172

blinkers: *car door slam*

Piano

mf

9

16

23

cresc. poco a poco

Dec.

30

ff p subito *cresc. poco a poco* *fff*

V.S.
[2 bars]

[36-37] 38

2 *mf*

44 *15^{ma}*

mf

51

mp *mf* *mp* *mf*

Reo. Reo.

58 *15^{ma}* *loco*

loco

Reo. Reo. Reo.

65 *8^{va}*

poco *f* *mp* *ff* *p subito* *(loco)*

Reo. Reo.

(8^{va})

72

poco

poco

Reo. _____

(8^{va})

78

mf *p*

Reo. _____ Reo. _____

84 *loco*

mf *mp*

Reo. _____ Reo. _____

90

molto f *p* *cresc. poco a poco* *f* *mf*

Reo. _____ Reo. _____

96

poco *mp cresc.*

Reo. _____ Reo. _____

102 *changing lanes/crossing hands ...*

Musical score for measures 102-107. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. The score is written for piano with two staves. Measure 102 starts with a forte (*f*) dynamic in the bass clef, which then moves to the treble clef. Dynamics include *f*, *p*, *ff*, *mf*, *subito*, and *p*. Pedal markings (*ped.*) are present under measures 102-103 and 105-107. A *b_♭* dynamic marking is also present in measure 102.

Musical score for measures 108-113. The score continues with two staves. Dynamics include *f*, *mf*, *p*, *f*, *mf*, and *p*. Pedal markings (*ped.*) are present under measures 108-109, 111-112, and 113.

Musical score for measures 114-119. The score continues with two staves. Dynamics include *f*, *mp*, *fff*, *p*, and *f*. A *cresc. poco a poco* marking is present in measure 117. Pedal markings (*ped.*) are present under measures 114-115 and 117-119. A note in measure 118 says *ped. leave pedal down to end ...*.

Musical score for measures 120-124. The score continues with two staves. Dynamics include *fff* and *ffff*. A *molto* marking is present in measure 121. Pedal markings (*ped.*) are present under measures 120-121 and 123-124. An asterisk (*) is located at the bottom right of the page.

Selected Works
by
Ken Steen

— ORCHESTRAL —

Metastasis for Orchestra (1991)	11:00
Legacy for String Orchestra (1998)	12:30
TWITCH for Winds, Brass, Percussion & Stringed Instruments (2002)	11:00
Silent Thalia a Concerto for Electronic Cello & Orchestra (2003)	17:30

— CHAMBER —

On the Fly for Flute & Piano (1997)	5:00
Looming for String Quartet (1992)	16:00
Whimrut Junket for Flute, Oboe & Clarinet (1996)	5:00
Funk Puppet for Clarinet, Violin & Marimba (1994)	14:00
birddog for Flute, Clarinet, Violin, Cello & Piano (1994)	13:30
While Conscience Slept for Flute, Clarinet, Electric Cello and Synthesizer (1989)	13:45
Festina Lente for Alto Saxophone & Piano (1998)	12:00
Of Four Strings Joining a Double Duo for 2 Violins & 2 Pianos (1998)	8:45

— SOLO —

Invisible Familiars for Piano Solo (1993)	17:00
Husk No. 4 for Piano Solo (1993)	4:00
Emerald Over the Sea for Piano Solo (1982)	5:00
Shadows & Light for Electronic Cello (1989)	11:00
heal the wounds of war for Clarinet (OR Electronic Cello) and Videotape	12:00

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